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ABSTRACT

This instructional handbook describes a program in which children are taught reading in relation to artistic media. It describes the staff, training, and a typical schedule. Program activities include reading workshops on vocabulary instruction, comprehension, and study skills; art workshops on crafts, puppetry, super 8 film, mixed media, communication arts, drawing, music, photography, printmaking, animation, dance, painting, theater, and arts and culture of American peoples; and field trips and special events. The handbook also discusses parent/community involvement in the program; describes equipment, materials, and facilities that are used; and indicates that teachers are free to create activities appropriate to the goals of the program. Illustrations of sample materials are included. (TJ)

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LEARNING TO READ

THROUGH THE ARTS

New York, New York

Title I Children's Program: Learning to Read Through the Arts, The Board of Education of the City of New York

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CS 004 851

Instructional Handbook

Re-print of information produced for the U.S. Office of Education National Right to Read Program by American Institutes for Research

The program discribed in this handbook took place in the year 1973-1974. Since that time the Summer 1974; 1974-1975; Summer 1975; and 1975-1976 programs have been implemented. In each additional program programming and staff changes were made as were needed. However, the methodology, essence and educational components have remained constant in all programs up to and including the present time.

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PROGRAM OVERVIEW

Since the 1971-72 school year, selected disadvantaged pupils in grades 4-6 in New York City have participated in an after-school program which combines participation in the arts with instruction in reading. This Guggenheim Museum Children's Program, called Learning to Read Through the Arts, is designed to improve the low reading achievement of inner-city youth through experiences with the city's cultural resources. Instruction in reading is directly tied to each student's choices of artistic media.

Program staff includes 16 artist teachers, 2 reading teachers, 1 social worker, and 1 project coordinator who is a professional artist and reading specialist. During the regular school year the program serves 130 students and operates on Tuesday and Thursday afternoons and on Saturdays for a period of 23 weeks. A summer program that meets 5 days a week for 8 weeks serves another group of 130 pupils. Most students are black, the remainder being of Spanish descent or non-Spanish white. Students selected for participation in the program attend school in one of New York City's 32 districts; selection is based on eligibility for Title I services including low reading achievement and recommendations by teachers and counselors.

Each participant chooses 2 art workshops from a choice of 15, including painting, sculpture, music, crafts, puppetry, dance, theatre, film-making, etc. Within each workshop the student gains extensive individual experience both from his own creative effort and from observing the work of professional artists. Reading instruction focuses on the specific areas of artistic interest selected by each student.

Evaluation results indicate that statistically and educationally significant improvement in reading achievement has resulted through the program.

STAFF REQUIREMENTS

PROJECT COORDINATOR

The Project Coordinator is a full-time employee of the program. Her salary is shared by the Guggenheim Museum and the New York City Board of Education. Her supervisors at the Board of Education are the Executive Director of the Office of Community District Affairs and the Director of School Services. At the Guggenheim Museum the Coordinator also reports to the Director, the Deputy Director, and the Public Affairs Officer of the Museum. She handles the administration and supervision of the program and conducts the preservice and inservice training sessions. Her duties are described in more detail in the Management Handbook.

READING TEACHERS

The project's 2 reading teachers work 10 hours each week. They diagnose reading difficulties and group the children according to similar skill deficiencies. Their approach to teaching reading focuses on correcting the skill deficiencies they have identified. These teachers work in close cooperation with other project staff.

ARTIST TEACHERS

Sixteen artist teachers are employed by the program. Fifteen workshops are taught by 1 artist each, with the dance workshop having an additional teacher as an accompanist. Artist teachers work 10 hours each week. They plan projects related to their area of artistic expertise and are responsible for incorporating reading into their art activities. One of the artist teachers is hired for an additional 3 hours each week to serve as the special-events coordinator. This teacher does not accompany children on the Saturday field trips but spends this time planning special events, ordering tickets, and accounting for all money spent on these special events.

ASSISTANTS

There are numerous assistants who work with the program. Three administrative assistants, who are paid from funds supplied by the Guggenheim Museum, work part time. Two of these assist with administrative paper work and the third serves as the program secretary.

The art and reading workshops benefit from the assistance of II Title I high school student aides who are hired to help with the program. They help organize supplies, tutor in the reading workshop, distribute snacks to the children, walk the children to the subway stations at the end of each program session, and assist on the field trips. They are hired by the Project Coordinator and are paid out of Title I funds. During the 1973-74 academic year program, 5 college students who were paid by the Urban Corporation assisted in the program workshops.

VOLUNTEER AIDES also assist with the workshops, although the number who are participating at any one time varies. Some are professional artists, and others are college students studying art education or other related fields of interest. In addition, some youngsters who have completed the program and are in the seventh grade become apprentices and assist the artists and reading teachers. They are a valuable resource because of their knowledge of the program. This plan allows the apprentice to receive follow-up instruction after having completed his instruction in the program. The apprentice also has the opportunity to become a paid workshop student aide when he or she becomes of age.

PROJECT DEVELOPMENT OFFICER

The Project Development Officer is a volunteer fund raiser who works at the Guggenheim Museum and raises the money which is necessary for the Museum's contribution to the program. She works closely with the Museum's Public Affairs Officer and is under the supervision of the Director and Deputy Director of the Guggenheim Museum.

PRESERVICE TRAINING

Prior to the beginning of the academic year program, all teachers attend 3 days of preservice training. During this time they prepare for their art or reading workshops, extablish routines, study types of reading approaches and activities that lend themselves to the art and reading workshops, and learn the administrative details of the program. This preservice training is conducted by the Project Coordinator.

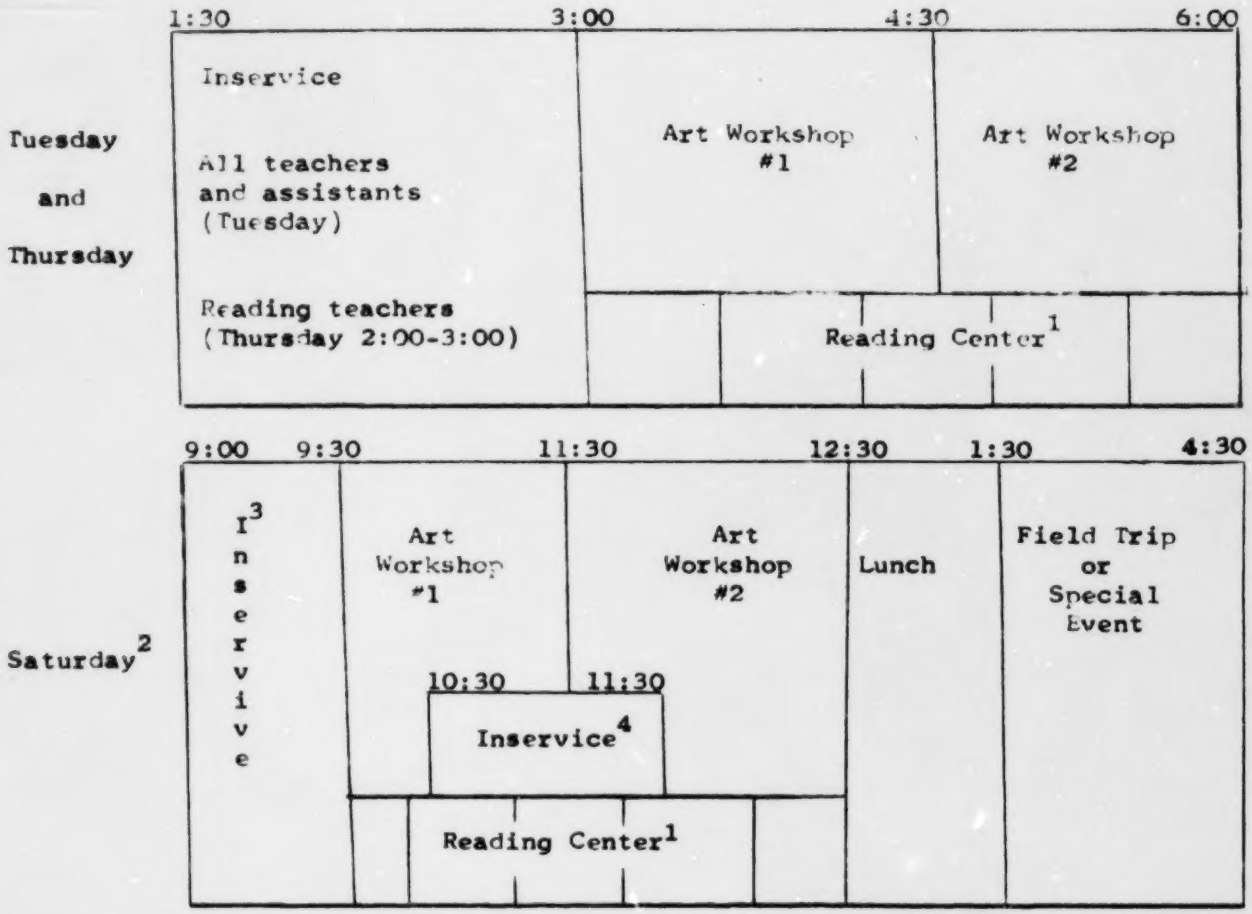
INSERVICE TRAINING

Two hours of inservice training are required each week of the artist teachers, and 3 hours are required of the reading teachers. During this time administrative details are taken care of, but the primary function of these sessions is to assess student progress, understand the reading process, and determine ways in which reading can be incorporated into the art workshops.

(Refer to the Management Hankbook for detailed descriptions of staff roles and staff development.)

TYPICAL SCHEDULE

Each year there is both a summer program and a winter program. The winter program lasts for approximately 6 months (23 weeks). The schedule is as follows:



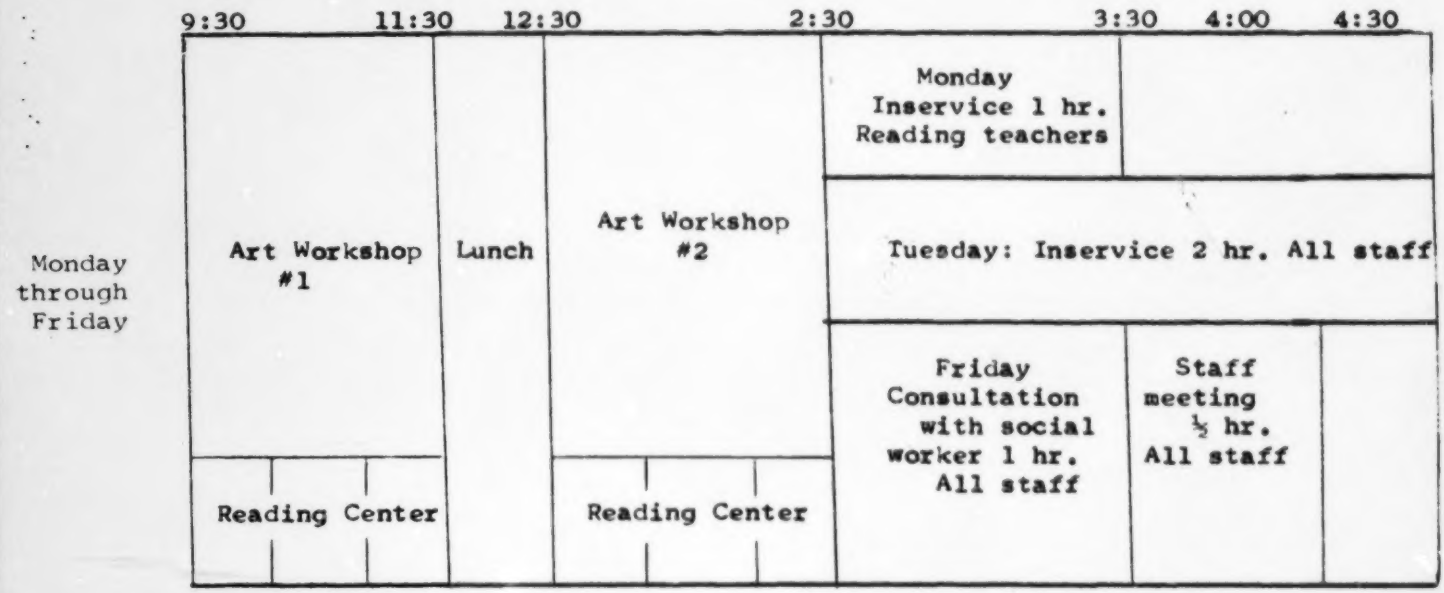
[1]All children report to the reading center for 30 to 45 minutes of instruction each day.

[2]This schedule occasionally changes when special events are held.

[3]Workshop assistants and aides.

[4]One-half of staff of teachers each hour.

The summer program runs 5 days a week from 9:30 to 2:30 for 8 weeks. The schedule is as follows:



Field trips or special events are also arranged for summer program children one afternoon each week. During the summer program, children are provided with sack lunches from the Bureau of Lunches of the New York City Board of Education. (Winter program children bring their own lunches on Saturday.) When weather permits, lunches are eaten in one of three parks that are within walking distance of the program facilities. On rainy days, lunch is eaten at Westbeth Studios, located on the lower west side of Manhattan.

SCHEDULE WITHIN THE ART WORKSHOPS

All art workshops incorporate a reading-related activity into each session; however, the particular time and activity selected varies from workshop to workshop and from session to session. At the beginning of the program the integration of the reading activity is more formal and structured, and many teachers reserve the last 20 minutes of the session for this. Later, the schedule becomes more flexible and some teachers may skip a reading project one day and opt for a more intense reading activity during the next session. Also, the art workshop reading activities generally start out as group activities but later become more individualized. The art projects that are selected by the teachers vary in the amount of time they require. One teacher may have the class engage in just a few projects during the entire program, others start new projects each week.

SCHEDULE WITHIN THE READING WORKSHOP

The 130 program participants are divided into 10 relatively homogeneous groups on the basis of data obtained from the California Achievement Test, the Prescriptive Reading Inventory, and informal textbook tests. Each of the 2 reading teachers is responsible for 5 groups. The reading workshops focus on vocabulary development and reading skills (which include comprehension, reference skills, and reading for interest and appreciation). On each of the 3 days that the child attends the program he reports to the reading center with his group for 30 to 45 minutes of instruction. At any one time all the children in the reading workshop work on either vocabulary development, reading skills, or library activities, but they are at somewhat different levels and may work on different activities. Art teachers are given a schedule of the times when the groups report to the reading room and also a list showing which reading group each of their workshop participants is attending. This schedule is organized so that a child divides his time in the reading workshop between his 2 art workshops.

PROGRAM ACTIVITIES

THE READING WORKSHOPS

The program participants all read at least 2 years below grade level, and the activities in which they are engaged are designed to correct their reading skill deficiencies. The reading workshop focuses on vocabulary and reading skills including comprehension and study skills. A library reading period in which children select books on the arts to read for interest, appreciation, and information is also a part of the reading workshop. During this period students may also play reading related games and engage in other activities.

VOCABULARY INSTRUCTION

Vocabulary instruction focuses on the areas of specialized vocabulary, phonics, structural analysis, and translation. Phonics instruction includes vowel sounds, consonant sounds, and blending. Structural analysis includes prefixes, suffixes, compounds, roots, and inflectional endings. Translation skills include work recognition, using context clues, and knowledge of synonyms and antonyms.

The students are also taught specific vocabulary words, taken from the Dolch Vocabulary Lists and also from a word recognition test developed by the New York State Department of Education in Albany, New York. Both of these instruments contain words that are ranked according to their frequency of use in the English language and the grade level at which these words are typically introduced and mastered. Children are asked to read down the lists until they experience difficulty in reading the words. It is these unfamiliar words that the child begins studying. He is given approximately 3 to 10

new words at one time. Each word is printed on a small 2" by 3" card. The cards are kept in divided folders which have two pockets, labeled "Words I Am Learning" and "Words I Know." A word stays in the child's "Words I Am Learning" category until he recognizes the word on three separate recognition trials. The word then is placed into the "Words I Know" pocket. Children work through these word lists at their own rate. Words that have been mastered previously are periodically reviewed.

In addition to the standard reading vocabulary, a specific art-related vocabulary is stressed. Every week each artist teacher selects three vocabulary words that relate to his art workshop area. These words are stressed in art workshops and are posted in the reading workshop. Reading teachers know which art workshops each child attends, and they stress the appropriate words in their work with the children during the week. Similarly, there are for the week three reading vocabulary words that are taught to all children, and artist teacher make an effort to incorporate these words into their art instruction.

READING SKILLS INSTRUCTION

These skills include the areas of comprehension and reference skills. Comprehension is divided into the following categories:

- Sequence of events
- Visualization, interpretation
- Fact-finding
- Forming conclusions
- Inference
- Predicting outcomes
- Main idea
- Critical judgments
- Selection and evaluation

Reference skills include the following:

- Locating information-alphabetizing, using index, using table of contents, and dictionary usage
- Organization
- Following directions

- Recall
- Skimming
- Scanning

For all of the above reading skills and for the vocabulary skills of phonics, structural analysis, and translation, the primary mode of instruction is teacher-made worksheets and lessons developed for filmstrips, records, and tapes. These materials are developed by the 2 reading teachers in conjunction with the Project Coordinator. All the materials relate to the arts. The teacher meets with each child to introduce the worksheet, filmstrip, record, or tape and to go over necessary instructions. If two children are ready to start a worksheet at the same time, the teacher will group them for the activity. However, children usually work independently. When a student has finished a worksheet, his teacher corrects it and reviews the corrected paper with him. If, in the teacher's judgment, the child's understanding of the skill which is being taught is sufficient, she will move on to the next skill that the child needs to master.

DIAGNOSIS, ASSESSMENT, AND GROUPING PATTERNS

The 130 program participants are grouped according to their reading ability. The initial grouping is done on the basis of diagnostic test data. As students enter the program, they are given the California Achievement Test (CAT) and the Prescriptive Reading Inventory (PRI). An item analysis of the CAT and data from the PRI indicate the areas in which a child's skills are weak. Common weaknesses are used to group the students into 10 clusters averaging 13 students each. Each reading teacher is responsible for 5 of these groups. The clusters are frequently smaller for students with multiple skill deficiencies while more proficient students may be put in larger groups. When the teachers meet each homogeneous group, further grouping may take place if children are working on the same instructional activity. However, for the most part, children work independently.

On the basis of the initial diagnosis, a profile for each child is developed. A copy of this profile is presented on the next page. The listing of these skills is considered hierarchical and students progress through this listing as they participate in the reading workshop. Thus, for children with multiple skill deficiencies, instruction begins at the most elemental skill and moves on to more difficult skills. Mastery is determined by teacher judgment, and as soon as the student masters one skill, he moves to the next skill in the hierarchy.

THE LIBRARY PERIOD

Once a week the reading workshop becomes a library period. During this period each child selects a book on the arts to read for interest,

appreciation, and information; or he may play a reading-related game, listen to records, or view filmstrips. For each activity or book that the child completes during the library period, a marker is placed next to his name on large wall charts posted in the reading room. As children read and engage in reading-related activities during the library period, the teacher is available to answer questions and to respond to the child's needs, but he does not interrupt the child to provide instruction during this time. He records the skill weaknesses that are discovered during the library period and gives instruction to correct them in the child's reading skills period. The philosophy behind the library period is to allow the child as much freedom as possible so that he gains a very positive experience in reading for pleasure.

THE ART WORKSHOPS

Fifteen different art workshops are offered to the program participants. Artistic talent is not a criteria for participation in the program, and it is assumed that the majority of the participants have had little actual art experience. One artist teacher is responsible for each art workshop, with the exception of the dance workshop which utilizes both a dance teacher and an accompanist. The 15 workshops are divided into 2 groups, and the child selects 1 workshop from each group. The division of the art workshops is as follows:

FIRST SESSION	SECOND SESSION
Crafts	Photography
Puppetry	Printmaking
Super 8 film	Animation
Mixed Media	Dance
Communication Arts	Painting
Sculpture	Theatre
Drawing	Arts and Culture of American Peoples
Music	

This division was made with an eye toward offering a mixture of graphic and performing arts each session. The maximum enrollment for each art workshop is 16, except in dance where an enrollment of 28 is allowed. Registration occurs on a first-come, first-served basis

The art activities that are initiated in the art workshops are left to the discretion of the individual artists as outlined in each artist's course of study submitted to the Project Coordinator for approval. They may structure their workshops' activities or respond to suggestions from the workshop participants. Art workshop activities vary greatly in size and duration. In some art workshops the total class participates in a single activity. (For example, the class may make a film in the Super 8 workshop.) In other art workshops, students pursue individual projects. (For example, each child draws his self-portrait in the drawing workshop.) Also, some art workshops start new projects several times during the 6-month program. (For example, in the puppet workshop many different types of puppets are made. Students

first work on hand puppets, then progress to shadow puppets, and eventually to string puppets.) Other workshops concentrate on a major project for the duration of the program. An example of this is the theatre workshop, in which the children work on a play for most of the time.

The artist teachers approach the art workshops very professionally. It is of utmost importance to them and to the program philosophy that students have a valuable and rewarding art experience. However, reading is also stressed in these art workshops. A language experience approach to reading is used in the art workshops. Also, the belief that the students learn by using all of their senses is foremost in the planning of the workshops. Each student usually keeps a notebook in each of his art workshops. In this notebook he writes directions for performing various workshop activities, critiques or descriptions of special events he has attended, biographies of artists, and the meanings of vocabulary words that are particular to the workshop. The instructor corrects his entries in the notebook as they are made. Vocabulary words are also posted on the workshop walls, as are special instructions for using materials or equipment. Students also engage in library reading for each workshop, reading both for locating specific information and for pleasure. Some workshops also compile a class journal about group plans and activities.

At three dirrerent points during the program, artist teachers evaluate the work and progress of the students. These reports are kept with other diagnostic information on the children and occasionally are sent back to the child's school if they are requested. A copy of the form used by artist teachers to monitor student's progress follows.

Name_____ Group_____

1. WORD IDENTIFICATION
   A) Temporary aids
      a) Picture clues
      b) Sight words

PP P 1 2^1 2^2 2^3 3^1 3^2 4 5 6

   B) Independent techniques
      a) Context clues
      b) Phonics
         1) vowel sounds
         2) initial consonants
         3) final consonants
         4) blending
         5) digraphs
      c) Word structure analysis
         1) roots
         2) prefixes
         3) suffixes
         4) compounds
         5) word endings
      d) Dictionary usage
         1) pronunciation key
         2) guide words

2. GETTING MEANING FROM READING
   A) Literal comprehension
   B) Interpretation
   C) Critical reading
   D) Specific word meanings

PP P 1 2^1 2^2 2^3 3^1 3^2 4 5 6

   E) Main idea
   F) Predicting outcomes
   G) Forming conclusions
   H) Inference

3. STUDY SKILLS (RESEARCH SKILLS)
   A) Common study skills
      a) Selection and evaluation
      b) Organization
         1) previews
         2) reading captions
         3) sub-topics
         4) sequence of events
      c) Recall
      d) Locating information
         1) alphabetizing
         2) use of table of contents
         3) use of index
      e) Following directions
   B) Specialized factors
      a) Specialized vocabulary

4. SPEED
   A) Relatively fast rate used in reading easy material
   B) Relatively slow rate used in difficult material
   C) Scanning
   D) Skimming

5. DEVELOPING INTEREST AND APPRECIATION IN READING
   A) Literature
      a) Picks up books readily
      b) Reads independently
   B) Television, comics, newspapers, magazines
   C) Establishes lifetime interests and tastes

KEY

\+ Child has mastered skill
R Child needs review in skill
_ Child is deficient in skill

Children are assessed until they demonstrate mastery on three successive trials.

Child's Name_____

Workshop_____Teacher_____

First Period

Art Activity | Reading Activity

Middle Period

Art Activity | Reading Activity

Final Period

Art Activity | Reading Activity

A synopsis of each of the 15 art workshops and the reading-related activities which are incorporated into them follows.

DANCE

The dance instructor, accompanied by a musician, conducts classes in classical, modern, and ethnic dance. Along with the dance instruction, the children take part in such reading activities as recording in notebooks and class journals the names of and directions for performing various dance forms, reading about the historical background of these dance forms, and noting by selection and evaluation the dance forms they like or dislike most. Notebooks are corrected by the instructor as entries are made. The children write informational accounts of the field trips, read programs from special events, recall what they have seen, and record their interpretations of the events. Specialized dance vocabulary is posted in the workshop area, and the children are encouraged to use these words in context. The children also use the resources of the reading workshop library for learning about dance and for their own information and appreciation.

THEATRE

The students explore reading in dramatics through creative dialogue, poetry, and script-writing. Oral language, auditory perception, organization of materials, imaginative expression, and recall are developed through script-writing, improvisation, and pantomime. The reading of dramatic material gives the children an opportunity to gain meaning from reading, to practice literal comprehension, interpretation, drawing inferences, and the use of punctuation when reading, as well as the skimming and scanning of materials. The children record in notebooks and class journals critical reviews of theatre performances which they experience as part of their field trip activities. Notebooks are corrected by the teacher as entries are made. In addition, specialized vocabulary, poetry, and creative dialogue are posted in the workshop so that the children can increase their knowledge and appreciation of language as used in theatre. Children also read books on the theatre for information, interest and appreciation.

MUSIC

The reading library provides the students books on the lives of composers and musicians, as well as books on music notation, choral singing, music appreciation, and music history. The children record in their notebooks the biographies of various composers and musicians and their critical evaluations of works they have heard which are corrected by the teacher as entries are made. The children also read the class experience charts, journals, and informational accounts as they assemble them. They also increase their specialized vocabulary by recording the meaning of words that are particular to music and by using these words in context. Also in the workshop charts

giving directions for playing specific instruments are posted.

SUPER 8 FILM

The children work on the making of live films, incorporating aspects of film production such as camera work, directing, acting, set construction and costume design, script-writing, lighting, and editing. They use story-boards to write dialogue for their films and to record either the action that is to take place or the technical information that is needed to shoot the films. These storyboards are read, referred to, and checked by the student and instructor in order to complete the films they are assembling. The children compile notebooks containing directions on how to use and care for the film equipment. Entries concerning treatments and types of film (documentary, fiction, travel, etc.) are also included in the notebooks. In addition to the technical notebook, a class journal is compiled by the students and instructor about events to be seen on field trips, with follow-up entries made after the trips. Children re-read the journal to draw conclusions, make inferences, and critically evaluate the events they have seen throughout the program. Notebooks are corrected by the instructor, and children read the class journal as it is assembled. A specialized vocabulary is developed by the children by recording the meaning of words that are particular to Super 8 film-making and by using these words in context. The students also go to the reading workshop library for books on film-making.

ANIMATION

The children compile notebooks on how to use and care for the animation film equipment as well as the purposes and functions of such equipment. They also write dialogue for the films and record technical information that is needed to shoot the films. The meanings of words that are particular to animated film-making are noted by the children, and they are encouraged to build their specialized vocabulary by using these words in context. This specialized vocabulary is posted in the workshop area for easy reference. The class journal is compiled by the students and instructor and contains descriptions of events to be ssen on field trips and follow-up entries written after the events. Children read the journal to draw conclusions, make inferences, and critically evaluate the events they have seen throughout the program. Books from the reading workshop library on animated film are also available to the children.

Techniques of animation are explored. These range from simple applied techniques of animation directly on clear film to the more involved process of actual production, including drawing, painting, modeling, set construction, script-writing, sound track preparation, camera work, and editing.

PHOTOGRAPHY

The children keep records and files of the photographs they have taken: they organize and categorize, label, and make comments about their photographs as part of their file. In their notebooks, they record directions for taking pictures, using cameras, caring for equipment, and developing film. Class charts also repeat the directions for taking and developing pictures. Field trips take the participants to all parts of the city.

A class journal noting information about these excursions is compiled by the students and teacher. The children's specialized vocabulary is increased by writing the meanings of words that are peculiar to photograpy and by using these words in connection with classroom activities. Books on photography are also available from the reading workshop library. The course of study ranges from the simple basics of learning how to take photographs to the more complicated process of developing film, cropping, and mounting. The artist teacher usually incorporates into the workshop at least one opportunity for children to do audiovisual presentations and still photography.

MIXED-MEDIA

This workshop includes both painting and sculpture. The children put together notebooks in which they record both vocabulary words and directions for making assemblages, three-dimensional works, environmental works, etc. The specialized vocabulary is also posted throughout the workshop area. Descriptions of coming events on field trips and follow-up entries after the events are included in a class journal which the children and the instructor compile. Children read the journal and notebooks to draw conclusions, make inferences, and critically evaluate the comments they have made and the events they have seen throughout the program. Children also read the posted charts that explain procedures for preparing materials and for cleaning up at the end of the workshop. Books on mixed-media from the reading workshop library are read by the children for information and enjoyment.

SCULPTURE

Children participate in workshop discussions and get practical experience in techniques for working with materials such as styrofoam, lucite, plastic, papier-mâché, and wood. Based on these discussions and their experience in producing creative sculpture, they compile notebooks containing information on characteristics and qualities of the materials they use. Notations on art history, artist' lives, and interpretation of artists' words are also recorded in the notebooks. In addition, the children increase their specialized vocabulary by writing the meaning of words that are particular to sculpture

and by using these words in context. A class journal with photographs and comments about the children's work is compiled by the students and instructor. Field trip descriptions, before and after, are also included, and children read the class journal as it is assembled. The children also read books on sculpture from the reading workshop library for locating information and for interest and appreciation.

DRAWING

The children record in notebooks the nature and meaning of his or her drawings using interpretation and criticial evaluation, and the teacher looks them over as the entries are made. Each child also chooses an artist, reads about him in depth, and records his findings. To accompany their self-portraits, students compose written autobiographies. The drawing workshop's class journal introduces the history of drawing through subject matter selected by the teacher, ie., drawing as a means of telling a story or capturing an event, moment, or feeling; drawing as a means of realizing an idea; drawing as an escape in the form of imaginative doodles. The specialized vocabulary which is recorded by the students is posted in the workshop area. Children read the class experience charts, journals, and informational accounts as they are assembled. There are also books on drawing from the reading workshop library for them to read for information and for enjoyment.

The children are introduced to the art of drawing through a variety of media and techniques. Frequent "drawing outings" help each child to learn to "see"-to develop observational powers as well as the ability to concentrate, select, define, and translate what he sees into a two-dimensional form on paper.

PUPPETRY

The children write scripts for original puppet plays and dramatize them, as well as read plays written for puppet production. The reading of scripts gives the children the opportunity to gain meaning from reading and to practice literal comprehension, interpretation, drawing inferences, use of punctuation when reading, and the skimming and scanning of materials. Notebooks and scripts are corrected by the instructor as entries are made. In addition, the students increase their specialized vocabulary of words that are particular to the art of puppetry by recording the meanings by reading them on posted charts, and by using these words in context. Students can also go to the reading workshop library for books on puppetry.

The children learn to construct various kinds of puppets, including shadow puppets and puppets made of papier-mâché. They also improvise puppet plays and create original pupet-theatre productions complete with script, sound effects, stage design, and narration.

ARTS AND CULTURES OF AMERICAN PEOPLES

This workshop is taught by an artist who is familiar with crafts and background of native American people. The children record in notebooks information about the arts and culture, including relevant historical information, that is the heritage of the American people. These notebooks are corrected by the instructor. He presents materials that help the children understand how their ancestors contributed to developing American arts and culture and that describe the art forms of North America, South America, and the Eskimos as well as art forms that were particularly developed in the Americas after colonization as a result of the varied backgrounds of the settlers. The class journals contain critical evaluations and interpretations of the music, literature, and language of various American Indian Tribes. The children read books from the reading workshop library on the Arts and Culture of American People and share their information with other children in the workshop.

The students actively participate in craft projects that include working with beads, looms, clay, paints, glazes, leather and other materials which were used by artists in the various native American cultures. The children go on field trips to the Museum of the American Indian and to other muesums' exhibits which are pertinent to this workshop.

PRINTMAKING

The historical background of printmaking as well as the various techniques involved are recorded by the students in their workshop notebooks that the instructor checks as each entry is made. They also write down specialized vocabulary meanings and learn to use these vocabulary words in context. The specialized vocabulary is posted throughout the workshop area for easy reference and reinforcement. Prints made and selected by the children are compiled by the students and instructor in a class journal. Under each print are descriptive, technical, or evaluative comments of the students about the prints. The students read the journal as a diary of the program's work. They also record in the journal their field trip experiences and their interpretations and critical evaluations of what they have seen. The children read books about printmaking from the reading workshop library for information, interest, and appreciation.

Each workshop gives children hands-on experience in two or more of these methods of printmaking: linoleum block printing, woodblock printmaking, silkscreening, engraving, and etching. The importance of printmaking as a means of communication is explored while children learn the various techniques involved. The children are also made aware of the history of printmaking through visits to museums, galleries, and printmaking workshops.

CRAFTS

The children record in notebooks information acquired as a result of workshop discussion and practical experience in techniques with materials such as clay, leather, jewelry, fabric, and beads. Techniques learned include pottery work (glazing), weaving (looms), leather craft (bead work), and jewelry-making (wire jewelry). The notebooks also contain notations on the history of crafts, craftsmen's biographies and interpretations of various craftsmen's works. A specialized vocabulary for crafts is learned and their meanings reinforced by using these words in context. A class journal with directions and comments about the children's work is compiled by the students and instructor. The class journal also concerns itself with events to be seen on field trips, and with follow-up entries after the events.

The children find information on the art of crafts from the reading workshop library. Field trips take the children to the Museum of Contemporary Crafts, the Museum of the American Indian, and other museums of facilities exhibiting crafts.

COMMUNICATION ARTS

Articles and descriptions of various program activities and events are written by the children. The children also produce taped interviews and a simulated panel discussion and quiz show. They gain practical experience in communication techniques by learning to use equipment such as tape recorders, film and video equipment, mimeograph machines, and photo-offset equipment. They produce a newspaper for the program entitled Guggenheim Gazette and some of the program's brochures, flyers, and information sheets. Included in the notebooks is a listing of specialized vocabulary, which the student is urged to use in context. The specialized vocabulary is also posted throughout the workshop area for easy reference. Notebooks, articles, descriptions, and other written work are corrected by the instructor. Books on the communication arts are read by the children for locating information and for interest and appreciation.

PRINTING

The students record in notebooks such information as use of paints, types of paints, and materials needed for painting. Also recorded in the notebooks are the names of and critical commentaries on twentieth-century artists the children read about and whose work they see in galleries and museum collections. This workshop makes extensive use of the museum's collection of twentieth-century art, which is on view and readily accessible made. Charts are compiled by the students and instructor to record information on planned field trips, as well as follow-up entries made after the trip. Children read the journals for information and for drawing conclusions, making references, and critically evaluating the events they have seen throughout the program. They also use the placards posted around

the room and the notations of word meanings in their notebooks to increase their specialized vocabulary of words that are particular to painting.

At each workshop session the children do creative painting as well as learn techniques such as stretching and priming canvas and mixing colors. Selected elements of twentieth-century art are introduced to the children through the creative aspects of painting.

FIELD TRIPS AND SPECIAL EVENTS

Every Saturday afternoon a special event is planned for the children, or they are taken to artistic and cultural points of interest in New York City. A spceial event is a performance staged especially for the program in the auditorium of the Guggenheim Museum, and all program participants are present at these times. One such special event was a performance for the children by Bhaskar, an Indian dance group. One of the artist teachers has the responsibility of acting as the field-trip and special-events coordinator. She devotes Saturday afternoon to this task while the remaining 15 artist teachers and the 2 reading teachers go with groups of 7 to 8 children on the field trips. The following is a partial listing of the field trip destinations for the 1973-74 program:

Guggenheim Museum
Museum of Modern Art
Brooklyn Museum
Museum of Natural History
Soho Galleries
Joffrey Ballet
Musical Concerts
Lincoln Center Library
Metropolitan Museum
Whitney Museum
The Cloisters
NBC Studios
Artists' Studios
Alvin Ailey Dance Company
Current Films
Donnell Library

Field trips to the Lincoln Center and Donnell libraries are conducted by the 2 reading teachers. Other teachers conduct field trips to sites that relate to their art workshops.

An effort is made to incorporate a reading activity into the field trips. Prior to the trip, a question is posed to which children must develop an answer while they are on the trip. The students record their answers in their journals. For example, on field trips to a museum, each child may be given a picture of an item on display that he must locate. He might be given a picture of an item by a certain artist whose works displayed in the museum do not include that item; then, the child would be asked to locate another work by that artist. The child records his findings in his journal. The teacher monitors whether or not each child is able to locate this piece and record the information in his journal.

At the end of the program a Performing Arts Festival is held, and parents, museum staff, school officials, and interested community

members are invited. Children in all the performing arts workshops (dance, music, theatre, etc.) participate in the Festival. In the fall, the Guggenheim Museum presents an exhibition of the children's work in the visual arts workshops (painting, photography, sculpture, etc.) This exhibit is for both the academic year program and the summer program.

SPECIFIC EXAMPLES OF INSTRUCTIONAL PROCEDURES

As described in the previous section, the major mode of instruction in the reading workshops is individual student work on teacher-prepared materials. Three examples of teacher-prepared materials relating to the skills of forming conclusions, literal comprehension, and dictionary use are provided on the following pages.

TEACHER-MADE INSTRUCTIONAL ACTIVITY RELATED TO THE SKILL OF FORMING CONCLUSIONS

SKILL: Forming Conclusions

Read the following summary of the book "Punch and Judy" by Ed Emberly.

> Punch is a puppet that has existed for over 400 years. He, as well as Judy, was first made in Acerra, Italy, a town near Naples.
>
> In the story Punch succeeds in killing Judy, the baby, a policeman, the doctor, Jack Ketch, and Scaramouche. Punch's sly schemes.
>
> However, there was one character who proved to be much smarter than Punch. This character was the alligator. He proved to Punch that not everybody would fall into his trap. Not only did the alligator eat Punch's stick, but he also ate Punch.
>
> Now, choose the word or words that makes the following sentences correct.
>
> 1. Punch, the puppet is
>   a. relatively new.
>   b. very new.
>   c. very old.
>   d. relatively old.

2. Punch succeeds in doing away with

   a. everyone.
   b. only Judy.
   c. only the policeman.
   d. everyone except the alligator.

3. Punch didn't do away with the alligator because

   a. Punch didn't want to kill him.
   b. Punch couldn't find him.
   c. he was too smart for Punch.
   d. the alligator ran away.

4. The alligator succeeded in doing away with Punch because

   a. the alligator was smart.
   b. the alligator was strong.
   c. Punch was weak.

TEACHER-MADE INSTRUCTIONAL ACTIVITY RELATED TO THE SKILL OF LITERAL COMPREHENSION

SKILL: Literal Comprehension

Read the following paragraphs taken from "Creating with Clay" by James E. Seibelman and Grace Mintonye.

> When you use clay, you shape it into the form you want. You already know it's easy to shape clay and that clay will do anything you wish. So, let's make a head out of clay.
>
> Press a large ball of clay into the shape of an egg. Form another egg, but make this one longer and flatter from the shoulders and neck. Attach the first shape to the second.
>
> Put the head on top of a coffee can or a wooden pedestal so that you can turn it around as you work. Model the sides and the back as well as the front. Don't let the head get lopsided.

With your fingers, press in the middle section for the eyes. As you press, see how the nose grows. Finish shaping the nose. Decide on the mouth. Open or closed? If the chin is too flat, add some clay.

Now, choose the best word or words to complete the sentences.

1. Start by making two
   a. flat shapes.
   b. egg-shaped balls of clay.
   c. round shapes of clay.
   d. eyes.

2. The second shape should be
   a. longer and flatter than the first.
   b. wider and narrower than the first.
   c. not as big as the first.
   d. much smaller than the first.

3. Put the head on a pedestal so that
   a. it will look nicer.
   b. it will give a larger appearance.
   c. it will make it easier to turn.
   d. you may work easier.

4. On the face, first we shape the
   a. eyes.
   b. nose.
   c. chin.
   d. mouth.

5. We may have to add some clay to the
   a. nose.
   b. eyes.
   c. mouth.
   d. chin.

6. In the second paragraph the author
   a. tells how to shape the features of the face.
   b. explains how to start shaping the head.
   c. trys to make working easier for you.
   d. teaches how to form the nose.

SKILL: Dictionary Use of Guide Words

On page 491 in one dictionary, the guide words are:

pry	491	puddle

Would the word public be on that page? _____
Would the word paddle be on that page? _____

Below are three pairs of guide words with the pages on which they are found. Below the guide words you will find a list of entry words from the dictionary. After each word, write the number of the page on which it would be found.

drastic	200	drew

dribble	201	drop

dropsy	202	ducat

dry _____ drawl_____

dual_____ drink_____

dreary_____ dredge_____

droll_____ drive_____

drown_____ drove_____

droop_____ drizzle_____

driblet_____ druggist_____

dreadful_____ drawer_____

In the art workshops, writing in individual journals is perhaps the major instructional procedure that relates to reading. Specific topics that the children write about in their journals include the following:

- A summary of the day's activities
- A description of the materials used in a workshop session
- A description of the techniques used in a workshop (following directions)
- The history of a particular art form
- An interpretation of the products being made in the workshop

Topics for class journals are usually provided by the workshop participants. As the children express themselves orally, the teacher selects a sentence or two to sum up what has been said, and this short composition is written by the teacher as the children watch. As the teacher writes, he calls attention to items that are important to reading such as:

- Letter information
- Association of sounds with symbols
- Repetition of the same sound or symbol
- Function of capitalization, punctuation

PARENT/COMMUNITY INVOLVEMENT

Parents of children in the program have the opportunity to participate in a 2-hour workshop every week for 12 weeks. The idea for a parent workshop arose when program staff noticed that parents would frequently accompany their children to the sessions and wait for them. Now a letter is sent to all parents of children in the program informing them of the workshop and inviting their attendance. In the past, from 15 to 20 parents have participated in the 12-week workshop series.

Some of the sessions involve the parents in art activities and describe how these activities can encourage children to read. Other sessions focus on developmental problems that the children may be having and help parents to become more aware of thephysical, emotional, and social needs of their youngsters.

Parents are invited to visit the program and observe their children in the reading and art workshops, and they are also invited to assist in escorting children on field trips. An advisory council, formed

of parent volunteers, helps to guide the program by recommending changes in program policy. A more detailed description of the role of the parent advisory council is contained in the MANAGEMENT HANDBOOK.

EQUIPMENT, MATERIALS, AND FACILITIES

EQUIPMENT AND MATERIALS FOR THE WORKSHOPS

Major items of equipment and materials for the art and reading workshops are the following:

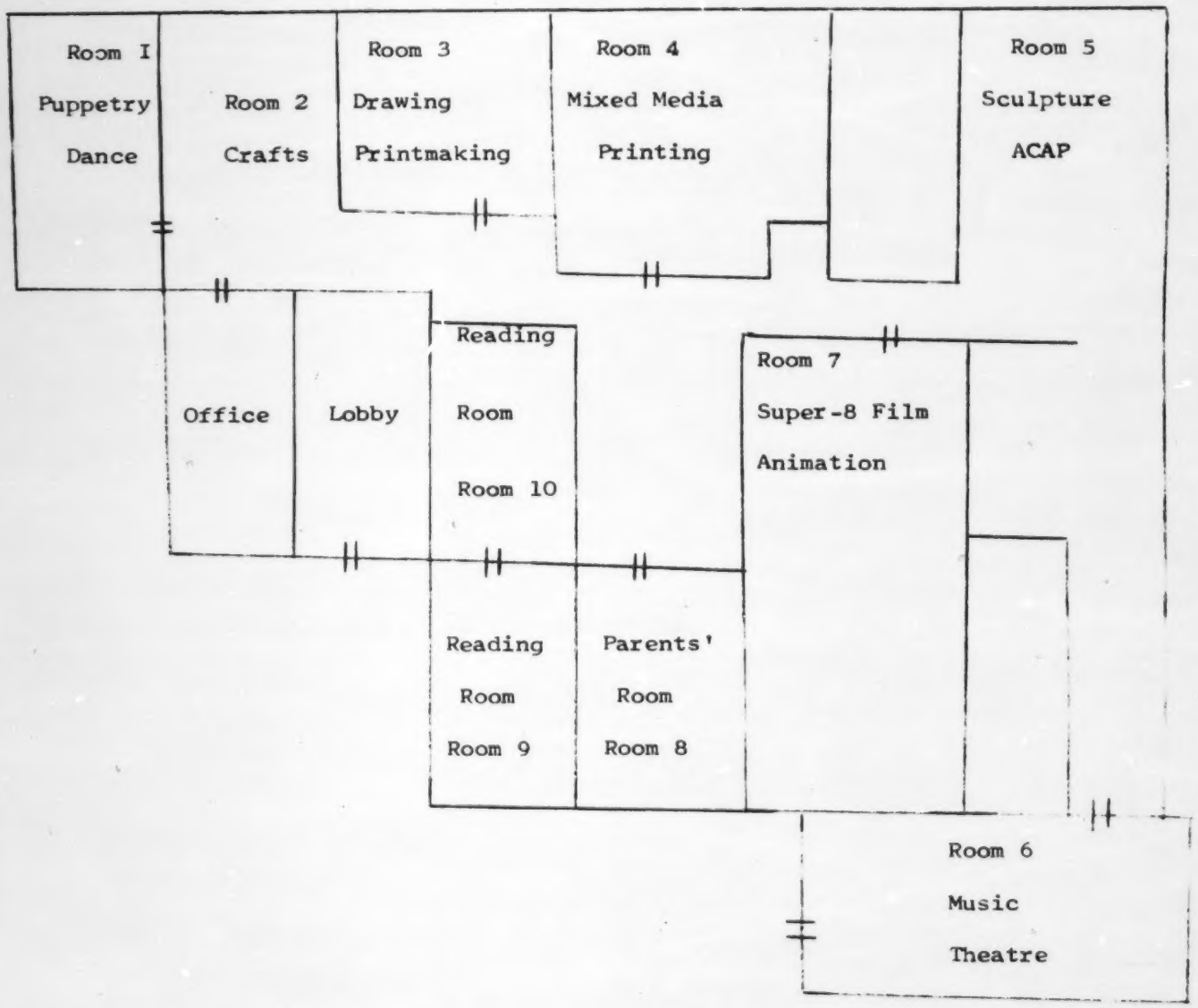
- Equipment-cameras, musical instruments, kiln, projectors, record players, page recorders, film viewers, tape recorders
- Disposable art supplies-film, paper, paint, clay, fabric
- Books on the arts both informational and fictional
- Diagnostic and skill material in reading, much of which is teacher prepared

The materials that are used in the reading workshop are almost entirely teacher made; however, a diversity of books, games, records, and filmstrips are available for student reference and use during the library period. The books, games, records, and filmstrips are from a variety of publishers and are jointly selected by the reading teachers and the Project Coordinator. The games and records develop reading skills, and the other materials either focus on reading skills or relate to the 15 workshop areas. For examble, the reading workshop library contains children's books on many artist including Chagall, DeKooning, Klee, Matisse, Miro, Olderberg, Picasso, Pollack, Rembrandt, and Robin. Many of the books also contain fictional accounts of painters and craftsmen.

All the reading materials used in the program are prepared to take on a visual appearance different from that found in an ordinary school situation. For example, oversized sketch books are used for notebooks, and leather pouches to hold all their workshop materials are made by children in the Arts and Culture of American Peoples Workshop. Many of the activities are done in an oversized fashion to offer a different visual experience. For example, one workshop class created a crossword puzzle made up of specialized vocabulary words from their workshop with letters each approximately one foot square.

FACILITIES

The program is housed at Westbeth Studios, a complex of artists' studios on the lower west side of Manhattan. It is considerable distance from the Guggenheim Museum. The chart below shows the floor-plan for the 7,000 square feet of Westbeth space.



The physical setup for the workshops is informal. The reading workshop rooms are more organized than the art workshop areas, but they too contain low, brightly colored

plywood tables surrounded by chairs, stools, and cushions. The walls of the reading workshop are covered with large signboards that give instructions, display the art and reading vocabulary words for the week, and label various areas of the room. For example, the wall chart over the audiovisual corner of the reading room reads

"Audio: pertaining to hearing or sound
Visual: pertainging to seeing or sight
Audiovisual: involving both hearing and sight"

The auditorium of the Guggeneheim Museum is used for the special events presented for the program participants, and the galleries of the Museum are frequently visited on field trips. The Program Development Officer works at the Museum, and one day a week, the Project Coordinator and her assistants work there in a large open office reserved for the program.

PROVISIONS FOR TEACHERS
TO MODIFY FEATURES OF THE PROGRAM

Teachers are free to creat activities for their workshops, as long as these activities are appropriate to the goals of the program. Artist teachers, for example, must incorporate reading into their workshops through the production of student notebooks and class journals, but they are free to find new ways of using these written records, as well as other new reading-related activities. New ideas of this sort are discussed and decided upon at the weekly inservice training sessions. Art-related activities, on the other hand, are the responsibility of each artist, who is free to choose appropriate creative activities for his workshop.

The reading teachers also have the opportunity to select or create new activities to meet students' needs and to suggest to the artists new ways of incorporating reading into the art workshops. The plans and ideas of the teachers, as individuals or as a group, are an essential contribution to the program.

PLEASE NOTE:

This Title I Children's Program: Learning to Read Through the Arts, The Board of Education of the City of New York, is the Learning to Read Through the Arts Program in New York City that is a nationally validated Developer/Demonstrator Project. It is available for adoption (replication) in schools, districts, and school systems under the United States Office of Education, National Diffusion Network. If you are interested in receiving more information about the program or becoming an adoption site or Replicator of the program in your school system please contact:

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Title I Children's Program:
Learning to Read Through the Arts
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